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GIVEN BY  
G. H. Stratton.

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**Saila:**  
**OPERETTA**  
**in three parts**  
**BY**  
**G. W. STRATTON.**

**BOSTON,**  
**G. W. STRATTON & CO**  
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## LAILA.

## THE PLOT.

A BAND OF MOUNTAIN CHILDREN are collected to spend the summer day in singing, gathering flowers, and feasting around their table spread beneath the shadowy branches of the trees; they are interrupted by the approach of a BEGGAR WOMAN and her CHILDREN. A part of the CHILDREN at first repulse her, offended at having their joyous festival thus interrupted; but one of them, LAILA, steps forth, and with a mild rebuke to her playmates for their unkindness, she welcomes the poor MOTHER and CHILDREN, and bids them make known their wants. The other CHILDREN soon join with LAILA in speaking kindly to the poor wanderers, and after they have told them their tale of sorrow, they are invited to the feast which the CHILDREN have prepared, and all together go out with a merry song to where the table is spread. But LAILA, the favorite of all, wandering off alone to cull some wild flowers, in the ardor of her search loses her way and wanders about until night approaches, and then as weary and frightened she finds herself in a dark forest, she kneels to ask aid from her good angel, when suddenly a little band of FAIRIES with their QUEEN, glide into her presence glittering in their robes of beauty; and after her surprise is over at her entreaty they conduct her to her playmates.

The MOUNTAIN CHILDREN soon miss LAILA, and all the afternoon they spend in fruitless search for her; and as night approaches they collect in the grove where they first assembled, and are expressing their grief and terror at the loss of LAILA, when she is led in by the FAIRIES and their QUEEN who steps forth and announces to the CHILDREN that they are the same ones who, disguised as wretched BEGGARS, came in the morning to prove the generosity of their hearts, and tells them never, in future, to hesitate to give to the needy, for virtue is sure to be rewarded. All unite in a joyous song, and LAILA is crowned their QUEEN.

NOTE. The favorite airs, "The last rose of Summer," "Sweet Home," and "Minnet in Don Juan" are introduced in this work.

## THE SKETCH AND PROGRAMME.

A sketch of "Laila," and programme for use at concerts has been prepared and *electrotyped*, so that copies can be furnished for the mere cost of printing and paper. The first page is left *blank* for the announcement of the concert which can be set up and printed by any printer, as managers may direct who bring out the work.

The second page gives a full description of each of the three parts, so that the plot may be thoroughly understood.

On the third page is given a programme of the thirty pieces in order, as they occur in the opera. The fourth page is *blank*.

## THE SCENERY.

The scenery, which each manager will represent as far as possible, with the materials at his command, should be simply this;—PART FIRST, a pleasant grove on a hillside. PART SECOND, a dark, and gloomy forest. PART THIRD, same as part first.

## THE COSTUMES.

No special directions need be given for the dresses of the Mountain Children, as uniformity is not essential though white is well suited to the festal occasion.





























THE FAIRIES. One of the best sopranos should be selected for the Queen, whose dress should be very showy covered with spangles and tinsels of different colors to give it the appearance of being decked with jewels. The fairies, eight in number, grading down in pairs, from the Queen, are dressed in green tulle over white, ornamented a little less than the Queen, each carrying a wand in her hand. About three of these fairies are with the Queen, in part first, disguised as beggars, and should be dressed quite shabbily.

## THE TEMPO OF THE MUSIC.

Where the Metronome (Maelzel's) is not at hand, the required time can be had in the following manner.

A movement in Common time marked thus (M M  $\bullet$  60); four of these notes are contained in a measure, therefore there are four beats; the number (60) indicates the number of beats per minute. By attaching a weight (of any kind) to a string, and giving it just length enough to swing sixty times per minute you have the exact time by Maelzel's Metronome.

RULE.—There must be as many beats in a measure as the note indicated is contained in it, and the figures designate the number of beats per minute.

Nº 1.		116.	Nº 16. <i>Solo.</i>		76.
Nº 2.		76.	Nº 17.		200.
Nº 3.		110.	Nº 18.		140.
Nº 5.		104.	Nº 19.		100.
Nº 6.		116.	Nº 20.		76.
Nº 7.		100.	Nº 21.		64.
Nº 8.		100.	Nº 22.		130.
Nº 9.		112.	Nº 23.		176.
Nº 10.		116.	Nº 24. <i>Duet.</i>		60.
Nº 11.		80.	Nº 24. <i>Chorus.</i>		112.
Nº 13.		200.	Nº 25.		96.
Nº 14.		90.	Nº 27.		90.
Nº 15.		92.	Nº 28.		72.
Nº 16. <i>Chorus.</i>		130.	Nº 30.		130.

## LAILA.

## GENERAL REMARKS.

As the fairies enter in Nº 12, the effect of the scene is much more attractive by illuminating the stage about 15 seconds, which can be done by burning a small blue light and a little red fire, arranged before a reflector with but little trouble. There should be two of them, one on each side of the stage near the front so as to throw the light back upon the fairies as they enter.

At the close of Part 2d the fairies should not hurry off the stage, but take a circuitous course, walking slowly during the chorus. And when the two fairies go off for the crown and veil at the close of Nº 26, and enter between the two verses of Nº 27, their movements should not be hurried.

The ECHOES in Numbers 4, 10 and 11, should be given by some prominent singer, a little off the stage. The Fairy Queen could give those in Nº 1, and the "OHO," in Nº 11, and Laila could step off and give those in Nº 10, if no better arrangement could be made.

To those not accustomed to bringing out works of this kind, the author would say that it is very important that the Pianist should become perfectly familiar with the work in order to take up each movement with precision, and always in the proper time. Three or four weeks has been found sufficient time for all to commit the words and music thoroughly to memory, and to go entirely through the piece without prompting; this should be done before the singers are put upon the stage, or confusion will be inevitable. The Solos, Duets, and Trios should be practiced aside from the chorus class, which will become impatient when time is taken up with pieces in which they have no part.



# LAILA.

An Operetta in three parts.

G.W. STRATTON.

I. Chorus.  
Allegretto.

CHORUS, MOUNTAIN CHILDREN.

1. We are mer - ry moun - tain chil - dren; Light of heart and gay are we; From our hap - py  
2. Not the fair young flowers that blos - som, In the turf be - neath our feet, Not the zeph - yres

## LAILA.

homes we gath-er, Here to join in songs of glee; Gay-ly, gay-ly as the wild bird, All the sum-mer day we'll sing, While the balm-y float-ing by us, La-den with their per-fumes sweet, Not the clouds that float a-bove us Are one half so free as we, For our hearts un-

The first system of the musical score for 'LAILA.' consists of a vocal melody and a piano accompaniment. The vocal line is in G major, 4/4 time, and features a mix of eighth and sixteenth notes. The piano accompaniment is in the same key and time, with a steady eighth-note bass line and chords in the right hand.

groves a-round us, With our notes shall sweet-ly ring. Gay-ly, gay-ly as the wild bird, All the sum-mer day we'll sing, While the balm-y touched by sor-row, Now are filled with mer-ry glee.

The second system of the musical score continues the vocal melody and piano accompaniment. It includes a dynamic marking of *ff* (fortissimo) with an accent (>) over a chord in the piano part. The vocal line concludes with a final note on a half note.

## LAILA.

7

groves-a-round us, With our notes shall sweet-ly ring. Gay-ly gay-ly as the wild bird, All the sum-mer day we'll sing, While the balm-y

The first system of the musical score for 'LAILA.' consists of a vocal line and a piano accompaniment. The vocal line is in G major (one sharp) and 4/4 time. It begins with a treble clef and a key signature of one sharp (F#). The melody is composed of eighth and quarter notes, with some rests. The piano accompaniment is in the same key and time, featuring a bass line with chords and single notes, and a treble line with chords. The lyrics are written below the vocal line.

groves-a-round us, With our notes shall sweet-ly ring. Tra la la la, Tra la la la, Tra la la la la la la, Tra la la la

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line includes the word 'Echo.' above the melody. The piano accompaniment includes dynamic markings: *f* (forte), *pp* (pianissimo), *f* (forte), and *p* (piano). The lyrics are written below the vocal line.



## LAILA.

*Echo.* *Echo.* *Echo.* *rall.* *Echo.*

la la la, Tra tra la la Tra la la la la la, Tra la la la la la, la la, la la, la

*f* *p* *f* *p* *f* *p* *f* *p* *f*

*rall.* *Echo.* *f* *Echo.* *CODA.*

la, la la, la la la la la; la la la la la la. Tra la la la la la la.

*rall.* *p* *f* *p* *ff*

## II. Solo, Mountain Child.

## LAILA.

Andante.

(Enter Beggars.)

Now who are ye, with wretched\_ mien, That come our festal sport to

mar?— Heard ye not through the for-est green, Our mer-ry notes to sound a-far? Why passed ye not a-

## LAILA.

noth - erway? No place is this for looks of woe; No time for tears or moans to - day; Go! wretched beggar-mo-ther, go!

*rall.*

## III. Semi-Chorus, Mountain Children.

Allegro.

A - way! a-way! to oth - er scenes; Dis - turb us not with grief to-day; Where youth with in - no - cence con-venes, No place for you. A -

*f*



## LAILA.

11

way, a-way! A - way, a-way, a - way, a - way, a-way, a - way, — a - way, a-way, a - way, a -

8

The first system of the musical score for 'LAILA.' consists of a vocal line and a piano accompaniment. The vocal line is in G major and 2/4 time, featuring a melody with eighth and sixteenth notes. The piano accompaniment is in the same key and time, with a right hand playing a continuous eighth-note pattern and a left hand playing chords. A fermata is placed over the final note of the vocal line.

way, a-way, a - way, — a - way, a - way, a - way, a - way!

8

*ff*

The second system of the musical score continues the vocal and piano parts. The vocal line concludes with a final note and a fermata. The piano accompaniment features a right hand with eighth-note patterns and a left hand with chords. A dynamic marking of *ff* (fortissimo) is present in the piano part. A fermata is also placed over the final note of the piano part.

IV. Solo, Laila.  
Andante.

LAILA.

The piano introduction is in 3/4 time, marked *Andante*. The right hand features a melody of eighth and sixteenth notes, while the left hand plays a steady eighth-note accompaniment. A piano (*p*) dynamic marking is present at the beginning.

LAILA.

The vocal line begins with a piano (*pp*) dynamic marking. The melody is written in a single staff with a treble clef and a key signature of two flats.

1. Why thus un-kind, my sis-ters? O, stay, poor wanderers, stay! We'll list your tale of sorrow, And  
 2: What tho' your forms, un - seem-ly, In tat - tered robe ap-pear; Your souls, like hid - den jewels, May

The piano accompaniment for the vocal line features a continuous eighth-note pattern in the right hand and a simple harmonic accompaniment in the left hand. A piano (*pp*) dynamic marking is present at the beginning.

## LAILA.

wipe your tears a - way. Nay, fear not still to lin-ger; } My sis - ters will not prove — That mer-ry moun-tain  
 shine with light as clear. Then fear not still to lin-ger; }

*mf* *f* *dim.* *p* Echo.

children, No suf-fer-ers can move.

*rall.* *fz rall.* *rall. dim. pp*



## V. Duet, Laila and Mountain Child.

LAILA

Moderato.

*p*

The piano accompaniment for the first system consists of two staves. The right hand (treble clef) plays a melody of eighth and sixteenth notes, while the left hand (bass clef) provides a harmonic accompaniment with chords and single notes. The music is in 2/4 time and begins with a piano (*p*) dynamic marking.

## LAILA AND MOUNTAIN CHILD.

Re - turn, re - turn and tell us, Why flow those pit - eous tears; And why that death - like pale - ness Up -

The second system features vocal lines for Laila and the Mountain Child, represented by a single melodic line on a treble clef staff. The lyrics are written below the staff. The piano accompaniment continues on the bottom two staves, providing harmonic support for the vocal lines. The music maintains the same tempo and key signature as the first system.

on your cheek ap - pears? Has for-tune's hand be - reft you Of wealth, of friends and home, And with these chil - dren

The first system of the musical score for 'LAILA' consists of two staves. The upper staff is a vocal line in treble clef with a key signature of two flats (B-flat and E-flat). It contains eight measures of music, including a half note, quarter notes, eighth notes, and a final half note with a fermata. The lower staff is a piano accompaniment in bass clef, also in two flats, with eight measures of chords and single notes. The lyrics are written below the vocal staff.

left you, In quest of food to roam? And with these chil - dren left you, In quest of food to roam?

The second system of the musical score continues the piece. It also consists of two staves. The vocal line in the upper staff continues with eight measures, ending with a double bar line. The piano accompaniment in the lower staff continues with eight measures, also ending with a double bar line. The lyrics are written below the vocal staff.

## VI. Chorus, Mountain Children.

LAILA.

*Allegro*

O par-dou our un-kind-ness, And stay, poor wanderers, stay! We'll list your tale of sor-row, And wipe your tears a -

way, And wipe your tears a - way, And wipe your tears a - way, And wipe your tears a - way.



VII. Solo, Beggar Mother.  
Andante.

LAILA.

1. Poor home-less, friend-less wanderers we, Who o-ver  
2. For me I would not shed a tear; Have pi-ty

## LAILA.

oft in vain for food we cry, Full oft at night be -  
lon - - ger can my feet con - vey This fee - - ble frame a -

*mf* *cresc.* *accel.*

neath the sky, We lay us down to sleep or die, We lay us down to sleep or die  
long the way; Have mer - cy on us now, I pray, Have mer - cy on us now, I pray!

*cresc.* *f* *ritard.* *dim.*

## LAILA.

## VIII. Chorus, Beggars.

Poor home-less, friendless wand'ers we, Who o-ver land and o-ver sea Seek for— the world's gold char-i-ty. In mer-cy

The first system of the musical score for the chorus. It features a vocal melody in treble clef and piano accompaniment in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/8. The lyrics are written below the vocal line. The piano part includes a forte (f) dynamic marking.

now, O, heed our prayer, Send us— not off—in wan-de-spairs; We per-ish! save us, chil-dren fair!

The second system of the musical score. The vocal line concludes with a fermata. The piano accompaniment continues with a ritardando (rit.) marking, followed by a forte (f) and then a fortissimo (ff) section. The lyrics are written below the vocal line.



## IX. Chorus, Mountain Children.

LAILA.

Allegro.

1. Rest ye,— rest— ye, wan— derers wea— ry, Here with— in— this sha— dy— grove; Though the— world— is  
 2. Where a— brook with cease— less— mu— sic Glides a— long— in mer— ry— glee,— There is— spread our

cold and— drea— ry, In this wild— wood all is love. You— der,— where an elu— tree throw— ing  
 ta— ble— rus— tic, By the brook, be— neath the tree. Let us,— thith— er all re— pair— ing,

## LAILA.

*cresc.* - - - *ff*

Far and wide its branches green, Shades us from the sun-beams glow-ing, With its rust-ling  
Feast up-on our boun-tyous store; Sweet-er will it be for shar-ing With the hun-gry

*cresc.* - - - *ff* *cresc.*

The first system of the musical score for 'LAILA.' consists of a vocal line and a piano accompaniment. The vocal line is in G major, 4/4 time, and begins with a treble clef. It features a melody with eighth and sixteenth notes, and rests. The piano accompaniment is in the same key and time, with a bass clef. It features a steady eighth-note accompaniment in the left hand and chords in the right hand. Dynamic markings include 'cresc.' and 'ff'.

leaf-y screen,  
and the poor.

*ff* *p* *cresc.* - - - *f* *ff*

The second system of the musical score for 'LAILA.' continues the vocal line and piano accompaniment. The vocal line ends with a double bar line and a repeat sign. The piano accompaniment continues with the same eighth-note accompaniment and chords. Dynamic markings include 'ff', 'p', 'cresc.', 'f', and 'ff'.

## X. Chorus, Mountain Children.

LAILA.

Allegro.

Let us to our ta-ble ras-tic, Hand in hand to- geth- er go, While a- long the

woods, the mu- sic Of our mer- ry hearts shall flow, Let us to our ta- ble ras- tic Hand in hand to -



## LAILA.

ge - ther go, While a - long the woods, the mu - sic Of our mer - ry heart shall flow. Tra la la la,

The first system of the musical score for 'LAILA.' It consists of a vocal line and a piano accompaniment. The vocal line is in G major (one sharp) and 4/4 time. It begins with a melody of eighth and quarter notes, followed by a series of chords. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Dynamics include a forte (*f*) marking at the end of the first phrase.

Echo. *f* Echo. *f* Echo. *f* Echo. *f* Echo.

Tra la la la, Tra la la la la la la, Tra la la la la la la, Tra tra la la

The second system of the musical score. It continues the vocal melody with repeated 'Echo' phrases, each marked with a forte (*f*) dynamic. The piano accompaniment includes piano (*p*) and forte (*f*) markings. The system concludes with a final vocal phrase and piano accompaniment.

## LAILA.

Musical score for LAILA, featuring vocal and piano parts. The score is written in G major (one sharp) and 2/4 time.

**Vocal Part:**

- First system: *f* Tra la la la la la, *Echo.* Tra la la la la la, *f* la la, *Echo.* la la, *f* la la, *Echo.* la la, *f* la
- Second system: *Echo.* la la la la la, *ff* Tra la la la la la la. \_\_\_\_\_

**Piano Part:**

- First system: *f* (Right hand), *p* *Echo.* (Right hand), *f* (Right hand), *p* *Echo.* (Right hand), *f* (Right hand), *p* *Echo.* (Right hand), *f* (Right hand). (Left hand: chords and eighth notes)
- Second system: *p* *Echo.* (Right hand), *ff* (Right hand). (Left hand: chords and eighth notes)

## LAILA.

## PART II.

XI. Solo, Laila.  
Andante con duolo.

*R.H.*

*p* *cresc.* *f* *p* *cresc.*

LAILA. *p* *cresc.* *p*

1. I'm lost! I am lost! on this des - o - late moun-tain! The

*f* *rall.* *dim.* *p* *pp* *cresc.* *p*

*Tempo.*



## LAILA.

*cresc.* *f* *p*  
 night— com-eth on, — and be - cloud - ed the sky; No— sound save the lone wind a - bove me that sigh-eth, Gives  
*cresc.* *f* *p*  
 an - - swer a - gain to my pit - e - ous cry. 2. I'm  
*rall.* *f* *f* *p* *pp*

## LAILA.

lost! I am lost! O,— why, why did I wan-der So far—from my dear—cherished play - mates a - way? Ye

The first system of the musical score for Laila. It features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are written below the vocal staff. The piano accompaniment consists of chords and arpeggiated figures in both hands. Dynamics include *f* (forte) and *p* (piano).

(She throws away the wild flowers she has in her hands.)  
*Con furia* (She looks anxiously around.)

wild flowers that charmed me a - long so be - gui - ling, How light - ly I prize — ye! go rest — where ye may.

The second system of the musical score. The vocal line continues with the same notation as the first system. The piano accompaniment features more complex arpeggiated patterns. Dynamics include *f* (forte) and *s* (sforzando). The system concludes with a fermata over the final note of the vocal line.

## LAILA.

8

*p.* *cresc.* *mf* *dim.* *rall.*

Tempo.

3. I'm lost! I am lost! is there no one to hear me? O -

Echo outside.

ho! (O - ho!) 'tis an ech - o that gives me re-ply; O, were there one sweet ray of -



## LAILA.

sun - - shine to cheer me, One glimpse through the clouds of the beau - ti - ful - sky!

*rall.* (She looks around again.)

*mf*

*rall.* *Tempo.*

4. I'm lost! I am lost! If an an - - gel would heed me, And

## LAILA.

*cresc.* *f* *p*

on — her bright pin — ions come soar — ing this way, How — soon from these pit — i — less woods

*cresc.* *f* *p*

she might lead me! Per — chance if I ask one she will — I will pray! (Reels.)

*p* *pp* *pp* *ppp*

## LAILA.

LAILA.

O, beau-te-ous, beau-te-ous be-ings! How my eyes are daz-zled by your splen-dor!

The first system of the musical score for 'LAILA.' consists of a vocal line and a piano accompaniment. The vocal line is in G minor (one flat) and 4/4 time. It begins with a whole rest for two measures, followed by a melodic phrase: a quarter note G4, eighth notes A4-B4, quarter note C5, eighth notes B4-A4, quarter note G4, eighth notes F4-E4, quarter note D4, eighth notes C4-B3, quarter note A3, eighth notes G3-F3, quarter note E3, eighth notes D3-C3, quarter note B2, eighth notes A2-G2, quarter note F2, eighth notes E2-D2, quarter note C2, eighth notes B1-A1, quarter note G1. The piano accompaniment is in the same key and time. It starts with a fortissimo (f) dynamic, featuring a series of chords and moving lines in both hands. The dynamics change to fortissimo (ff) and then piano (p) in the second measure. The system concludes with a mezzo-forte (mf) dynamic in the final measure.

Say, O say, are ye bright an-gels from the up-per skies, Sent to con-duct me from these wilds a-way?

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line continues the melodic phrase from the first system, ending with a whole note G1. The piano accompaniment continues with chords and moving lines, maintaining the same key and time signature. The system concludes with a double bar line.



## XIII. Chorus, Fairies.

LAILA.

Allegro.

1. We are fai-ries, we are fai-ries, Dwel-ling on the moun-tain side; -  
 2. We are fai-ries, we are fai-ries, Lit-tle mai-den, who art thou,

The first system of the musical score for 'XIII. Chorus, Fairies.' It features a vocal line and a piano accompaniment. The key signature is D major (two sharps) and the time signature is 3/8. The vocal line begins with a whole rest followed by a half note, then continues with a melody. The piano accompaniment starts with a forte (f) dynamic, featuring chords and moving lines in both hands. The system concludes with a repeat sign and a fermata over the final note.

In the deep-est wood our home is, Where the still-est wa-ters glide. Nev-er yet has liv-ing  
 That so near our home dost wan-der, With that sha-dow on thy brow? Lo! the dews of night are

The second system of the musical score. The vocal line continues the melody from the first system. The piano accompaniment features a forte (f) dynamic and includes a section marked with a piano (p) dynamic and a fermata. The system ends with a repeat sign and a fermata over the final note.

mor - tal Ven - tured to our bright re - treat, Nev - er seen our flowers un - dy - ing, Nev - er  
 fal - ling; See the clouds a - long the sky; Dost thou fear not, lit - tle mai - den, In this

8

*f cresc.* *ff* *dim.*

breathed their per - fume sweet. Nev - er seen our flowers un - dy - ing, Nev - er breathed their per - fumesweet.  
 lone - ly wood to die? Dost thou fear not, lit - tle mai - den, In this lone - ly wood to die?

8

*f cresc.* *ff* *dim.*

XIV. Chorus, Fairies, without the Queen.  
Allegretto.

LAILA.

FAIRIES.

We are fai-ries; and this, our queen; Hearts more lov-ing were nev-er seen; Mai-den fair, if a wish is thine,

If thou hith-er dost now in-cline, Some rich trea-sure to ask fear not; This, the queen of our fai-ry grot,



(Queen joins.)

Will with plea-sure the gift be-slow, If to fai-ry land thou wilt go. Speak, fair-mai-den, thy wish-es tell; Pledged are we to per-

form them well. Speak, fair-mai-den, thy wish-es tell; Pledged are we to per-form them well.

XV. Song, Laila.  
Andante.

LAILA.

LAILA.

Kind fai-ries, to your sa-cred grot,

Un-wit-ting-ly I've wandered near; My way I've lost, say, will ye not Re-store me to my play-mates dear? I ask no gifts, no

## LAILA.

treasure rare, From all the gems you have in store; But heed my lonely, piteous prayer, And take me to my friends once more.

The first system of the musical score for 'LAILA.' It features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a treble clef and a key signature of one flat. The piano accompaniment starts with a grand staff (treble and bass clefs). The lyrics are written below the vocal staff. A piano dynamic marking 'p' is present in the piano accompaniment.

I ask no gifts, no treasure rare, From all the gems you have in store; But heed my lonely piteous prayer, And take me to my friends once more.

The second system of the musical score for 'LAILA.' It continues the vocal melody and piano accompaniment from the first system. The lyrics are written below the vocal staff. The piano accompaniment continues with the same texture and dynamics.



## XVI. Solo and Chorus.

LAILA.

Allegro.

CHORUS, FAIRIES.

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by a series of eighth and sixteenth notes. The piano accompaniment starts with a forte (*f*) dynamic, marked with a large 'f', and then transitions to a piano (*p*) dynamic. The key signature has two flats, and the time signature is 2/4.

1. We have diamonds, we have ru-bies, Stores of pearl have we un-told; Gem have we a thou-sand thou-sand,  
 2. We have mu-sic, sweet-est mu-sic; List-en now, its strain thoult hear; Nev-er till this even-ing, mai-den,

The second system continues the musical piece. The vocal line and piano accompaniment are shown. The piano accompaniment features a consistent rhythmic pattern of eighth and sixteenth notes. The lyrics are repeated for both parts of the chorus.

All en-shrined in pu-rest gold. We have diamonds, we have ru-bies, Stores of pearl have we un-told; Gem have we a thousand thousand,  
 Has it greet-ed mor-tal ear. We have mu-sic, sweet-est mu-sic; List-en now, its strain thoult hear; Nev-er till this even-ing, mai-den,

Andante.

SOLO, LAILA.

LAILA.

Allegro.

CHORUS, FAIRIES.

All enshrined in pu-rest gold. O heed my lone - ly pi - teous prayer, And take me to my friends once more! 3. Trees have we all  
 Has it greet-ed mor-tal ear. 'Tis ve - ry sweet, yet heed my prayer, And lead me to my friends once more!

*p poco ritard.* *rit.*

SOLO, LAILA.  
 Oh fai - - ries, will you  
 rich - ly la-den With the fair fruit bending low, Love-ly flowers that's sweetest per-fume On the soft air ev-er throw. Trees have we all rich - ly la-den

## LAILA.

heed my prayer, And take me to my friends once more?

With the fair fruit bend-ing low, Love-ly flower that's sweetest per-fume On the soft air ev-er throw.

Andante.

SOLO, LAILA.

'Mid plea-sures and pa-laces, Where-e'er I roam, Be it ev-er so hum-ble, There's no place like home; A



charm from the skies seems to hal - low us there, Which, seek through the world, is ne'er met with else - where. Home!

The first system of the musical score for 'LAILA'. It features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The key signature is D major (two sharps) and the time signature is 4/4. The vocal line consists of eighth and quarter notes, with a final half note 'Home!'. The piano accompaniment features a continuous eighth-note pattern in the right hand and a simpler bass line in the left hand. A piano dynamic marking 'p' is present at the end of the system.

home! sweet home, sweet home! There's no place like home, There's no place like home.

The second system of the musical score. The vocal melody continues with a similar rhythmic pattern. The piano accompaniment remains consistent with the first system. The system concludes with a double bar line.

## XVII. Solo, Fairy Queen.

LAILA.

Allegro.

Gen - tle mai - den, we will lead thee Safe - ly to - thy play - mates dear; Woll we know where they a - wait thee,

*p*

With their kind hearts full - of fear. Not a gem of all the thousands In our store is half so bright

As the love thy heart e - vin - ces For thy friends, sweet maid, to - night, As the love thy heart e - vin - ces

CHORUS, FAIRIES. (Exit slowly waving their wands.)

For thy friends, sweet maid, to - night. Fol - low, fol - low, where we guideth thee, By the brook-let, thro' the dell,



## LAILA.

O - ver rock and mos - sy hill - - side, Fol - low, we will guide thee well. O - ver

The first system of the musical score for 'LAILA.' consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. It contains the lyrics 'O - ver rock and mos - sy hill - - side, Fol - low, we will guide thee well. O - ver'. The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. It features a melody in the right hand and a bass line in the left hand. Dynamics include *f* (forte), *cresc.* (crescendo), *ff* (fortissimo), *dim.* (diminuendo), and *f cresc.* (forte crescendo). There are also markings for *8* (octave) in the right hand.

rock and mos - sy hill - side, Fol - low, we will guide thee well. \_\_\_\_\_

The second system of the musical score for 'LAILA.' continues the vocal line and piano accompaniment. The vocal line starts with 'rock and mos - sy hill - side, Fol - low, we will guide thee well.' followed by a long horizontal line indicating a continuation of the melody. The piano accompaniment continues with the same key signature and time signature. Dynamics include *ff* (fortissimo). There are also markings for *8* (octave) in the right hand.

XVIII. Chorus, Mountain Children.  
Moderato.

LAILA.  
PART III.

47

The first system of the piano accompaniment is in 3/4 time. The right hand begins with a treble clef, a key signature of one flat (B-flat), and a tempo marking of 'Moderato'. It features a series of chords and eighth-note patterns, starting with a forte 'f' dynamic. The left hand, in bass clef, provides a steady accompaniment of chords and single notes.

The second system continues the piano accompaniment. The right hand features more complex chordal textures and melodic lines, including a section with sixteenth-note runs. The left hand maintains its accompaniment role with chords and moving lines.

The third system contains the vocal melody and piano accompaniment. The vocal line is written in a single staff with a treble clef and one flat. It includes two verses of lyrics. The piano accompaniment continues in the same style as the previous systems, with chords in both hands.

1. 'Tis sum-mer eve, and through the grove, The lon - ger sha - dows soft - ly— steal, While gath-ring clouds the sun a -  
2. O, Lai - la! Lai - la! wert thou here, With joy how soon our hearts would glow, And bright-est sun-shine all a -

## LAILA.

round, His set - ting beau - ty half con - ceal. 'Tis sum - mer eve, but in our hearts The deep - est, dark - est  
round, The light of thy sweet eye would throw! But thou, as sha - dows round us close, With - in the dark wood

The first system of the musical score for 'LAILA.' It consists of a vocal line and a piano accompaniment. The vocal line is in G major, 4/4 time, and features a melody with eighth and sixteenth notes. The piano accompaniment is in the same key and time, with a bass line and chords. The lyrics are written below the vocal line.

sha - dows dwell; Nor will the bright - est sun at morn, These sha - dows in our hearts dis - pel, Nor  
far a - way, If yet un - harmed by prow - ler wild, In wretch - ed - ness a - lone dost stray, If

The second system of the musical score for 'LAILA.' It continues the vocal line and piano accompaniment from the first system. The lyrics are written below the vocal line.



## LAILA

These sha - dows  
In wret - ched -

will the bright - est sun at morn, These sha - dows in our hearts dis - pel, These sha - dows in our  
yet un - harmed by prowler - wild, In wretch - ed - ness a - lone dost stray, In wretch - ed - ness a - -

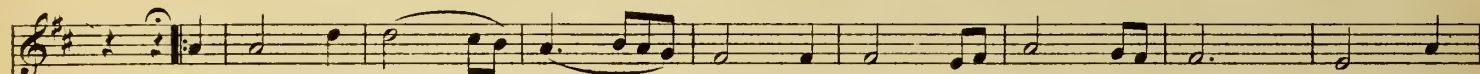
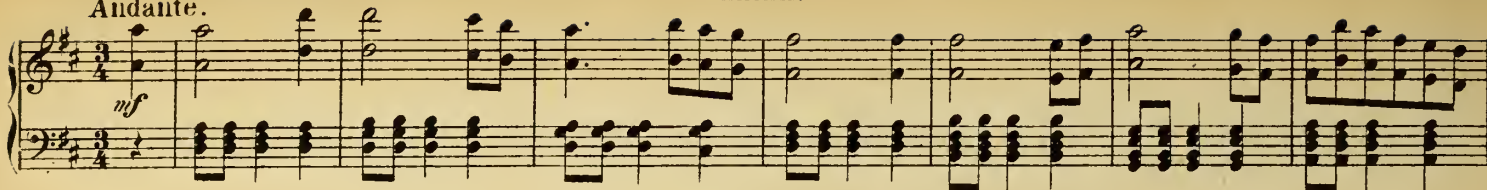
in our hearts dis - pel, These sha - dows in our hearts dis - pel.  
ness a - lone dost stray, In wretch ed - ness a - lone dost stray.

hearts dis - pel, These sha - dows in our hearts dis - pel.  
lone dost — stray, In wretch - ed - ness a - lone dost — stray.

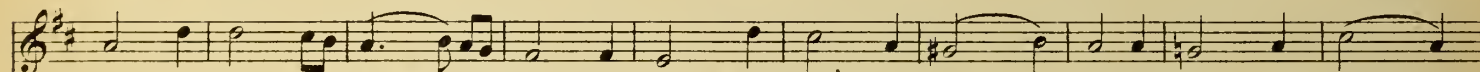
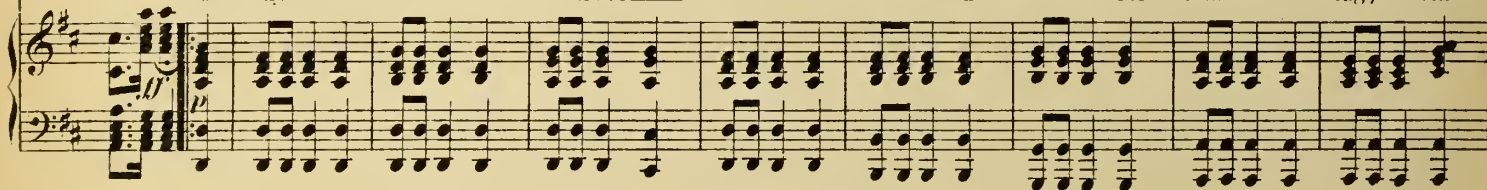
## XIX. Solo, Mountain Child.

LAILA.

Andante.



1. O where, as night comes on, With chil - ly va - pors la - - den, Will  
 2. But ah! too well we know With heart in ter - ror beat - - ing, Till



Lai - la find a couch of rest Poor lit - tle wand' - ring maid - - en? Would that her heart  
 wea - ried out she'll wan - der on, Her voice for aid en - treat - - ing. And o'er some gid - -



## LAILA.

in ——— sleep, For - get - ful of its sor - - row, Might close, as flowers, in  
 dy ——— height, Per - chance with ter - ror fly - - ing, Her form up - on the

sleep at night, Are fold - ed till the mor - - row.  
 rocks be - neath, May life - less now be ly - - ing. (Sym. only after first verse.)



## XX. Trio, Mountain Children.

LAILA.

Andante.

Trio.

1. How sad will close our fes - ti - val With -  
 2. Ah, would that, with her smi - ling face, She

out — our cho - sen queen! But Lai - la, cho - sen of our hearts, Is no - where to be — seen. All through the sum - mer  
 were — be - fore us now; A crown of flowers we'd quick - ly weave, And place — it on her — brow. And with — a song of

af - ter - noon, In ev' - ry lone - ly spot, — With hearts from joy to sad - ness turned, We've sought but found her not.  
 sweet - est joy, For - get - ting all our wor, — Back to our homes and pa - rents dear, So mer - ri - ly we'd go.

*cresc.* *vall.*

## XXI. Solo and Chorus, Mountain Children.

LAILA.

Andante.

SOLO.

1. Ah! how \_\_\_\_\_ can we ev - er re - turn, Our dear \_\_\_\_\_ homes with sor - row to fill? Ah!

2. O, how \_\_\_\_\_ will that fond mo - ther's soul Be strick - - en with grief at the word! And

how can we go to re - pose, While Lai - - la is wan - - der - ing still? } And

how will the foun - tains of grief, In the breast \_\_\_\_\_ of the fa - - ther be - stirred! }

*rall.*

*f*

## LAILA.

is there, in all of our band, A child with the courage of heart To go to the

*f* *ff* *p*

*f* *cresc.* *ff* *p*

CHORUS. Ah! how can we ever re-turn, Their

home of the lost, The sorrowful tale to im-part? Their

*cresc.* *f* *ff* *cresc.* *f* *ff* *cresc.*



fond hearts with sor - - row to fill? Ah, how — can we tell them their child, Their

fond hearts with sor - row to fill? Ah, how can we tell them their child,

Lai - la is wan - - der - ing still? still?

Their Lai-la is wandring still? still?

(Fairies enter leading Laila, during this Sym., or perhaps better, while the pianist plays through the next number.)  
*poco ritard.*

*ff* *mf* *cresc.* *f* *p* *cresc.* *f* *ff*

## XXII. Chorus, Fairies.

LAILA.

Allegro.

1. Here we come so mer - ry - heart - ed, Bring - ing her who from you part - ed, Stray - ing far o'er  
 2. All in vain did we im - plore her To re - main; so we re - store her To her friends that

rock and hill - side, Thro' the dell and by the brook-side, Wan - dered near the home of ours, —  
 nev - er fail her, We re - store the gen - tle Lai - la. Chil - dren all, may joy and plea - sure

## LAILA.

To our love - ly fai - ry bow - ers. Wan - dered near the home of ours, — To our love - ly fai - ry bow - ers.  
Now be yours in full - est mea - sure. Chil - dren all, may joy and plea - sure Now be yours in full - est mea - sure

The first system of the musical score for 'LAILA.' consists of a vocal melody on a single staff and a piano accompaniment on two staves. The vocal melody is in a treble clef with a key signature of one sharp (F#). The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature. The lyrics are written below the vocal staff, aligned with the notes. The piano part features chords and moving lines in both hands, with some notes marked with a '7' indicating a seventh.

The second system of the musical score continues the vocal melody and piano accompaniment. The vocal staff is mostly empty, indicating a long note or a rest. The piano accompaniment continues with chords and moving lines in both hands, maintaining the harmonic structure established in the first system.



XXIII. Chorus, Mountain Children.  
 Allegretto.

LAILA

8

Wel-come, dear-est Lai - la, — To our hearts so gay, — Nev-er more to wan - - der — Thus so far a-way. —

With what joy ec - stat - ic Now our bo - - soms thrill, To our homes re - turn - ing, All to - geth - er — still!

*ff* *rall.*

## LAILA.

Wel-come, dear-est Lai - - la; Full of joy are we, — Thus be-fore the night - fall — Here to wel-come thee,

Faster.

Here to wel - come thee, Here to wel - come thee!

Faster.

## XXIV. Duet and Chorus.

LAILA.

Andante.

*p* *f*

## DUET, CHILDREN.

*p*

1. But who are ye, we now im-plore, With hearts of loy-ing mould, And beauteous robes all-span-gled o'er With gems and shi-ning gold?  
 2. How came ye thus to leave your home, Sweet fairies, now we pray, From charming fai-ry land to roam So far at close of day?



Allegro.

LAILA.

CHORUS, FAIRIES.

We are fai-ries, we are fai-ries, Dwel-ling on the moun-tain side; In the deep-est wood our home is, Where the still-est wa-ters glide.  
Lead-ing back the gen-tle Lai-la, To your grove this eve we hie; In the dark woods she had wandered, But for us per-chance to die

Andante.

DUET, CHILDREN.

O charming fai-ries, tell us how Your kind-ness to re-pay;— Be-fore you now we hum-bly bow; Com-mand us, we o-bey.—

CHORUS, CHILDREN.

O charming fai-ries, tell us how Your kind-ness to re-pay;— Be-fore you now we hum-bly bow; Com-mand us, we o-bey.—

## XXV. Solo and Chorus.

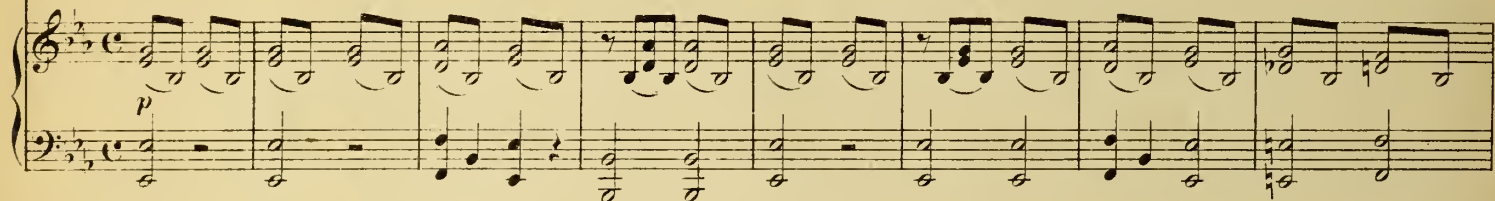
LAILA.

Andante. SOLO, FAIRY QUEEN.

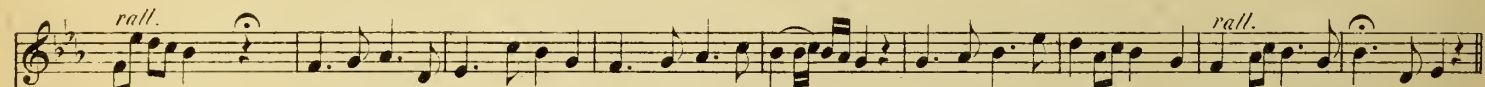
(Holding out her sceptre.)



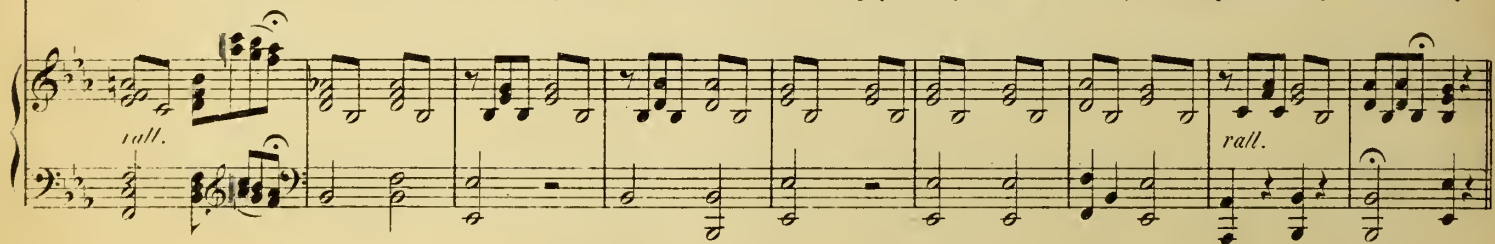
I am queen of all the fai-ries Dwell-ing in our fai-ry land; On my head a crown of jewels, Scep-tre this of



*p*



*rall.* my command Gentle children, now o-bey me: Thus our kindness to—re-pay Take your own sweet Laila, crown her Queen of this your fes-tal day.



*rall.*

## CHORUS, FAIRIES.

Gen-tle child-ren, rise and has-ten, Ere the day-light fades a-way; Haste to crown your crown sweet Laila, Queen of this your fes-tal day.

*rall.*

*f*

*rall.*

## XXVI. Recitativo, Laila.

Oh! love-ly queen! say, wilt thou tell me now, Why should they place the crown up-on my brow?

(Exeunt two fairies.)

*p*



## XXVII. Solo, Fairy Queen.

## LAILA

Moderato.

1. Dost thou not re - mem - her, Lai - la,  
2. Chil - dren all, that beg - gar moth - er

When the sun at noon was high, How a wretch - ed beg - gar moth - er With her chil - dren wanderd nigh? Say hast thou for -  
Now ap - pears a fai - ry queen; These my fai - ries were my chil - dren, When at mid - day we were seen. Hith - er came we

got - ten, Lai - la, How that gen - tle heart of thine To that moth - er's tale to list - en Then in mer - cy  
to dis - cov - er Who of all you chil - dren fair, Should this day be found most wor - thy Vir - tue's jew - elled

*cresc.* *f* *rall.*

1. 2. CHORUS ALL.  
did in - cline? (Enter two fairies, bearing a beautiful crown and veil.) Gen - tle Lai - la, lov - ing Lai - la, Vir - tue's jewelled crown shall wear.

1. 2.

## XXVIII. Duet and Chorus.

LAILA.

Andante.

DUET, CHILDREN.

*p* *p* *f*

How sweet-ly now our fes-tal day In love at last doth close! — So  
 beams the sun with bright-est ray, While sink-ing to re - - pose. — And lo! — to — cheer our part-ing scene, The  
 orb — of — light doth throw — Now bright-ly on the for-est green A love-ly ro-seate glow. Now bright-ly on the  
 for-est green A love-ly ro-seate glow. — Then let us hast-en, hast-en now, The jew-elled crown to place On

CHORUS, ALL.



## LAILA.

gentle Lai-la's guile-less brow. That brow the crown will grace. (Two children lead Laila forward, when she kneels, and is crowned by the Fairy Queen.)

## XXIX. Recitative, Fairy Queen.

Andante.

## RECIT, FAIRY QUEEN.

On thy head we place this crown of gold,

## LAILA.

Em-blem of the crown for thee in store,                      When thy vir - tue, on that bright-er shore

(Laila rises.)

Finds re-ward in rap-tures all un - told.

*f* *cresc.* - - - *dim.* *rall.* *cresc.* -

## XXX. Chorus, all, sans Laila.

## LAILA.

Allegro.

*ff* CHORUS.

Long live Lai - la! Long live Lai - la! Graced with ev' - ry vir - tue rare:—

The first system of the musical score is in 6/8 time, key of D major. It features a vocal melody in the treble clef and a piano accompaniment in the bass clef. The piano part consists of a steady eighth-note pattern in the right hand and a more complex, syncopated pattern in the left hand. The vocal line has a melodic contour that rises and then falls, with a final note tied to the next system.

Gen - tle Lai - la, fair Queen Lai - la, Vir - tue's jew - elled crown shall wear:—

The second system continues the musical score. The vocal melody and piano accompaniment maintain their respective parts. The piano accompaniment features a consistent rhythmic pattern of eighth notes. The vocal line continues with a similar melodic structure, ending with a final note that is not tied to the next system.



## LAILA.

Long live Lai - - - la! Long live

Lai - - - la!

The musical score is written for a voice and piano. The key signature is one sharp (F#), and the time signature is 4/4. The vocal line consists of two staves. The first staff contains the lyrics "Long live Lai - - - la! Long live" with a long melisma on "Lai". The second staff continues the melody with "Lai - - - la!". The piano accompaniment is written for the right and left hands. The right hand features a melody with many beamed eighth notes and some chords. The left hand provides a harmonic foundation with chords and some moving lines. The piece concludes with a final chord in the piano and a fermata on the vocal line.

## COPY OF A CIRCULAR.

### ANSWERS TO QUESTIONS

about the

### Performance of „Laila.”

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Calls for some particulars regarding the performance of „Laila“ having become too numerous for special answer in writing, I feel compelled to issue a Circular giving directions which may more fully meet the wants of those, bringing out the Operetta, than could well be given in writing.

One of the most important things is the *time* of the music. I have frequently heard „Laila“ performed in the vicinity of Boston, and the greatest defect has been the neglect of the Conductors in attending to the directions, on the fourth page, regarding the *time* of each number. Some of the pieces have almost entirely lost their character by being taken too fast, and others have been made weak by being taken too slow.

Those which are usually taken too rapidly are numbers 2, 2, 11, 16 (Laila's solo), 21, 24 (duet) and 29; those too slow are numbers 1, 9, 10, 16 (chorus) and 18. If the directions on the fourth page are followed some of the pieces will be *twice* as effective as they have been, when I have heard them given in the wrong time.

Nº 1 should be given without *pauses* for the echoes—strictly in time. The scene is a picnic, and the children should be moving about, making wreaths, arbors or about any other natural amusement,—not standing still in a line. The action here is of great importance and must not be neglected. At the close, they move a little toward one side of the stage so the beggars may enter freely.

At the very beginning of Nº 2, the beggars enter slowly.

In the last part of Nº 3, the children motion the beggars off, and they retreat a very little.

At the commencement of Nº 5, during the symphony, they retreat a little further, but return before Nº 7.

During Nº 10, the children walk about and begin to move off during the last part.

At the opening of Act Second, Laila is seen near the back of the stage reclining on a rock or piece of log; she soon rises and looks anxiously around, passes moderately from one side of the stage to the other, before commencing to sing. This number should be sung *slowly* and *softly* except the *crescendo* passages, of course. The pianist will please notice that the sixteenth notes in third verse are not triplets, and should not be played rapidly. In the prayer, Laila kneels at the rock or log, not facing the audience, far enough in front, however, so that the Fairies can enter behind (see directions in book, page 32). The Fairies should wave their wands over Laila while she is kneeling. The illumination should begin at first bar of N<sup>o</sup> 12. The stage should be somewhat dark during N<sup>o</sup> 11 and 12.

The chorus of N<sup>o</sup> 16 should be taken very rapidly. The Trio, N<sup>o</sup> 20, is effective when sung by the voices alone if *well* sung. N<sup>o</sup> 21 should not be hurried, but delivered with a firm, steady voice.

Th duet in N<sup>o</sup> 24 should be taken as indicated in the book, *very slowly*. I have never heard this movement in the proper time, except when given under my own direction.

N<sup>o</sup> 29 should be taken very deliberately; the accompaniment should be given delicately and slowly, and the final chorus will thereby be strengthened. The symphonies throughout should be taken deliberately and not hurried over as is sometimes the case.

It is very important that the *action* suggested by the plot be attended to; with what has been said here, „general remarks“ on fourth page, and directions given in various places in the book, I think a good understanding of the situations may be obtained. It will be said by those having large classes, — „we are so crowded that we cannot move about.“ When the class is large, let only half be on the stage at the opening of act first, and the others come in during the first chorus, not in a crowd, but a few at a time, walking about hand in hand!

Laila is pronounced La-lah; accent the first syllable.

In closing, I will say that if you would have a successful performance of „Laila“, have it *thoroughly learned*. It has been given three, four and five times, to full houses, in *small* as well as large places, when well put upon the stage. My very last words are — *attend to the first half of fourth page.*

G. W. STRATTON.





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B. P. L. Bindery.  
JUN 1 1908



